Phenomenology with Buddhism, Kant and Husserl

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Introduction

Art criticism away from Hegel, is more sublime in Kant and Husserl in fact – that we lose the standard argument of even aesthetic regimes as just history – but merge it with Kant and Husserl, and produce a complex theory of art criticism in aesthetic regimes.

I. Kant with Husserl

Husserl is about, perception, and phenomenology of the eidetic, and noema, noema-tic and hyle which is then indexed into perception of a reduction, or phenomenological reduction, and epoche therefore which is simple as in fact perceiving a reduction in geometry – closer and further and sideways and then again central. Which is important then I argue for cinema, life, and even phenomenological art merged then with Buddhism. Kant argues that the transcendental inquiry into aesthetic judgement would argue for the form reduction in beauty and the sublime as in fact high daily life in art. He means that Husserl is about aesthetic judgement – now the central problematic becomes clear – Kant and Husserl are about art, or living art and ethics perhaps.

II. Buddhism – an Art

In fact then Buddhism is a experimentalism of art, and its perception, and even highly Tibetan Buddhism, which is about the I Ching perhaps but in a rhizomatic flow of hand waving and clicking style. It can then produce art, or the life of art. Husserl denied that art is absolute like Hyppolite argues all through, which though is rare, such reductions are rare events.

III. A Table of what is Called Symphony in Husserl – what is called his Finitude as opposed to Possibilities of a Artistic Life in Kant

Phenomenological Reduction	Form determined art	Noema-Noemic, Eidetic, and Idea, Ideen, which is found by geometry in Husserl	Common phenomenology – just staring at a painting	Adjoined words – sublime but mathematical, antinomy with beauty as mathematical, or then there is the dynamical, a more mathematical then dynamical – how the middle-path	Regulatory Idea – Buddhism or Judaism

				produces also a synthesis of this antinomy – spiritual images of life followed	
Bracketing	Subjective reception or objective form	Perception and art and in Buddhism metaphysical Tibetan perception – art is also about perception	Frames, and angles, and complex angles perhaps in Cinema – with music like rap which synthesise in different forms	Sense-logics, a mixed set of sense-logics which then get contours, form and structures. This is aesthetic, not ethical or moral or even theoretical. That formalism.	Form of life, when one is following Kant as Husserl in more complex ways – a simple example is to follow how Kant explains in Husserl – a transformation, or conversion, which then is even religious which is a change in spiritual attitude called Nirvana – a simple thing.

IV. Now Organise Kant and Buddhism this way –

I wake up and get ready in fresh water, and then go to the office, where I work and get back home after a bus during the day, and in fact at home I am following literature, cinema and poetry and recently I wrote The Bataichi tradition which is how to understand Thai Buddhism – and it produces a utopian sublime – I assure you this is a aim.